To Doct.r Ford with Lord Catheart's
Compl.ts for the use of his Academy.

A SPECIMEN OF SKETCHING LANDSCAPES,

In a Free and Maſterly Manner, with a PEN or PENCIL;

Exemplified in Thirty ETCHINGS, done from Original DRAWINGS of *LUCATELLI*, after the Life, in and about *ROME*.

By *WILLIAM AUSTIN*.

Publiſhed according to Act of Parliament, by the Author WILLIAM AUSTIN, in *George-Street*, *Hanover-Square*, where DRAWING and ETCHING are taught in the moſt expeditious Manner.

N. B. At the above Place may be had great Choice of DRAWINGS, ETCHINGS, and ſcarce ENGRAVINGS, by the beſt antient and modern Maſters, and every Utenſil relating to the ſame.

A

SPECIMEN

OF

SKETCHING LANDSCAPES, &c.

UPON communicating to my Friends ſome Thoughts of Etching from Sketches of *Lucatelli*, I was incouraged greatly, by their Approbation, to lay the following Work before the Public; but being of Opinion that the ſeeming Rudeneſs of the Deſigns deſerves to be explained and vindicated to thoſe who are not much converſant in the Art of Drawing, and may expect Publications of Prints always to be finiſhed Engravings, I have taken the Liberty to deliver ſome Thoughts concerning Sketching.—— It has always been the Cuſtom of Maſters to draw rough Lines, in order to expreſs their firſt Thoughts of any Subject, which is called Sketching, and ſerves juſt for the ſame Purpoſe in Painting or Drawing, as Short-hand does in Writing, that is to ſay, to retain that which would be loſt unleſs it be ſuddenly catched and marked down; for the Words of a Speaker would paſs away irretrievably, and his Senſe forgot, were it not for Short-Hand, which collects the Senſe, and even preſerves the Words; ſo an Artiſt in Deſign would loſe his Thoughts, eſpecially if they come faſt upon him, which is generally the Caſe in inventing; but Sketching prevents this Loſs, and it does more, it ſhews his Thoughts at a Diſtance from himſelf, which is a true Way of judging his own Conceptions.

There is this principal Difference between Sketches, and finiſhed Pictures or Drawings: The fineſt Sketches will have ſome Manner in them, but it is of the beſt Kind. On the other Hand, the moſt perfect Pictures, or finiſhed Drawings, ought to have none if poſſible. Thus it may be ſaid, that thoſe Sketches are the moſt valuable, which are done in the moſt refined Manner, in-

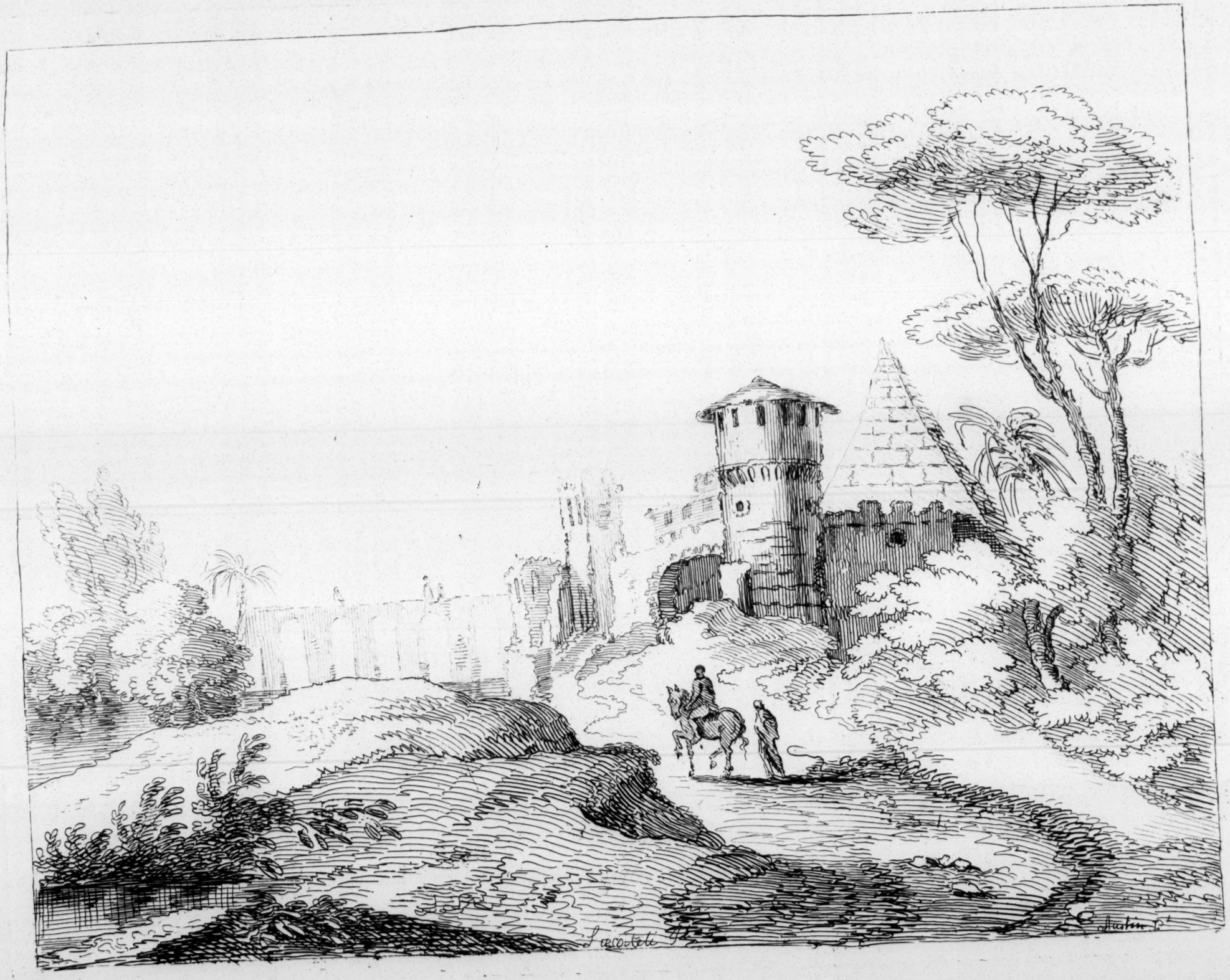
including fine Choice: And thoſe are the beſt executed Pictures which have no Manner in them. Another Diſtinction is this: Every one knows the Difference between ſtriking with the Pen, and Writing: In the firſt, there is a certain Freedom that is ſeldom ſeen in Writing; and the beſt Striking is diſtinguiſhed from what is inferior moſt eſſentially by its ſuperior Freedom. So in Sketching, one of its greateſt Beauties, and moſt diſtinguiſhing Marks, is the Freedom which appears through the Whole, and, by the Unknowing, is miſtaken for Negligence. Manner, in Painting or Drawing, is a certain Style or Peculiarity diſcernable in the Execution. In Drawing, it conſiſts more particularly in making out the Parts, which Manner, when it is agreeable, being joined with good Choice in the other nobler Parts of Deſign, comprehends Taſte. The Perfection of Manner in Sketching, conſiſts in the ſtrongeſt Expreſſion produced by the feweſt Strokes. The Perfection of Choice, in Deſigning, conſiſts in Novelty, Perſpicuity, and a characteriſtical Diſtinction, that is to ſay, the Objects, and whatever elſe which demands a good Choice, muſt be new, and, at the ſame time, intelligible; and alſo the Kinds muſt be diſtinct from each other, and ſtrongly allude to the Species they belong to. From hence it may be concluded, that the higheſt Taſte in Deſign, is to be ſeen where the Execution of a Performance expreſſes the Intentions of the Author by the ſimpleſt Means: And where thoſe Intentions or Thoughts are rare, conſpicuous, and charactariſtic, as above deſcribed. Theſe Definitions, perhaps, may ſerve as Rules by which to judge of Sketches in general.

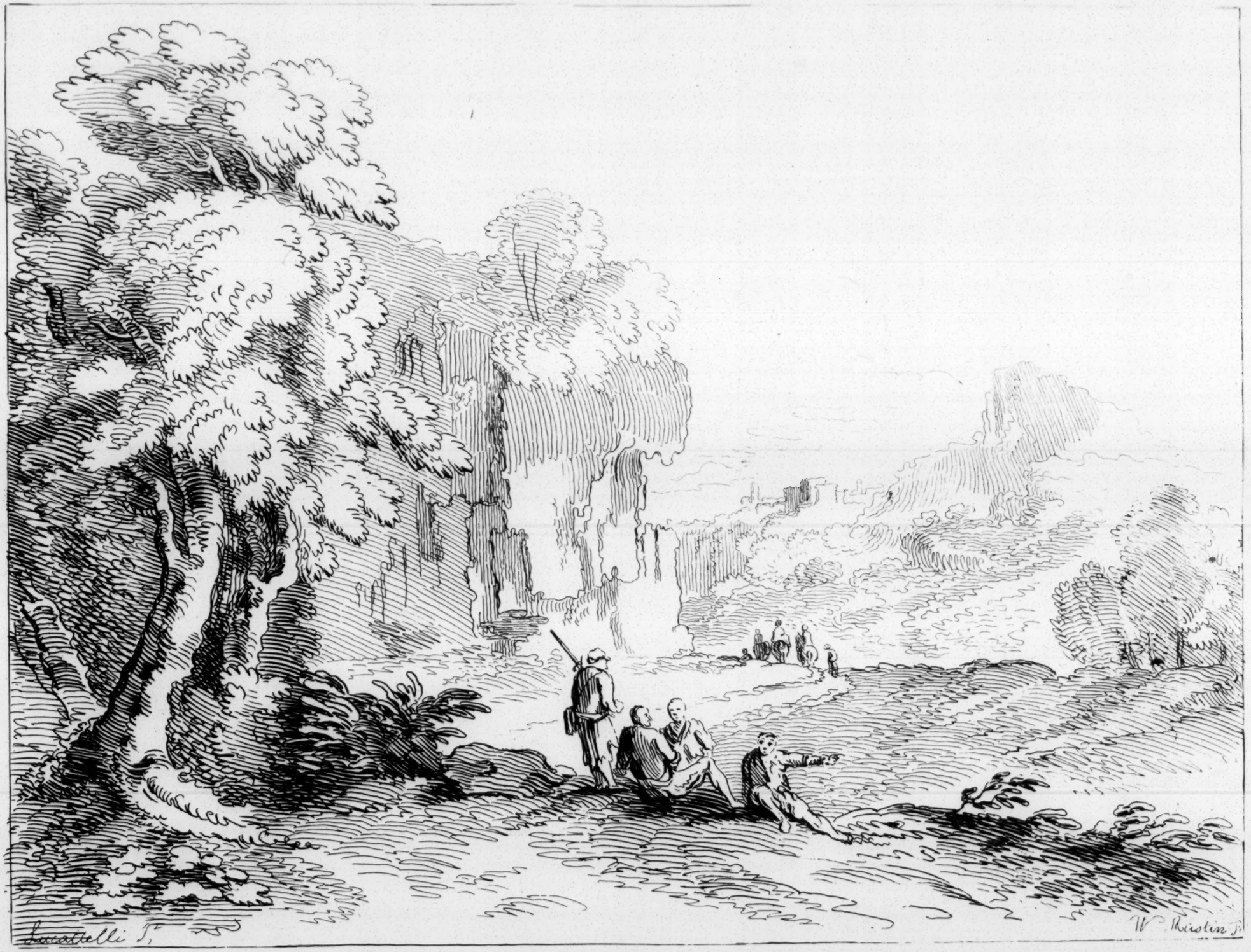
There has been a great Number of Etchings, or Prints of Sketches in Landſcapes, publiſhed from *Titian* and *Carrache*, and other Maſters, which are always eagerly bought up by the Curious of all Nations, where the Arts are practiſed in any Degree. Perhaps it is not too preſuming to imagine, that this is a ſufficient Reaſon to hope that the publiſhing Prints of Sketches will always be acceptable; and that the peruſing of ſuch Prints will afford a Confirmation of the foregoing Definitions of Taſte, by perceiving the beautiful Manner and elegant Choice that is in them: And it is hoped, theſe Etchings from *Lucatelli* will be thought to contribute towards the valuable Collection that is already in the World.

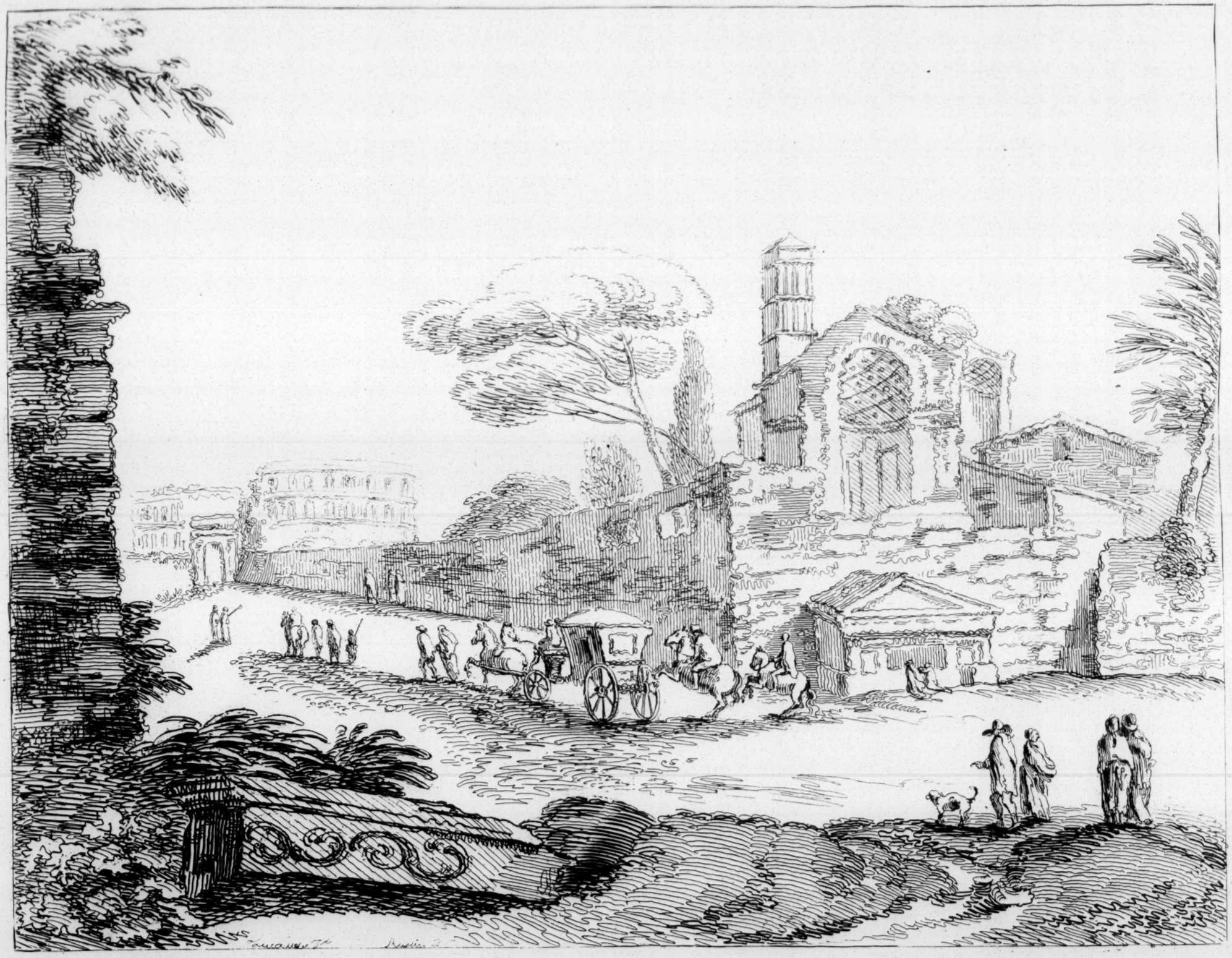
Lucatelli pt
Audran Sc.

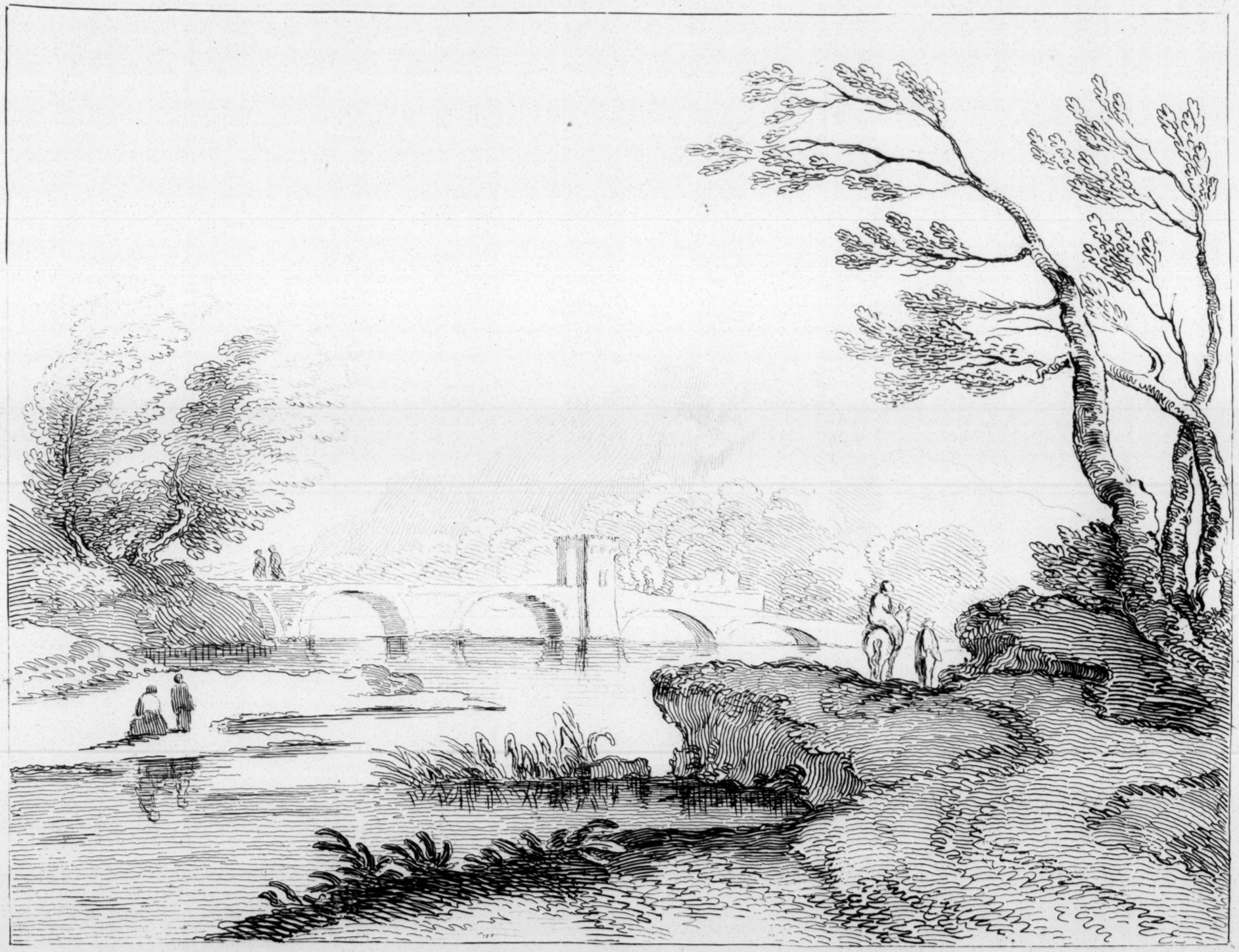
Moky
Lick
Fol
1830

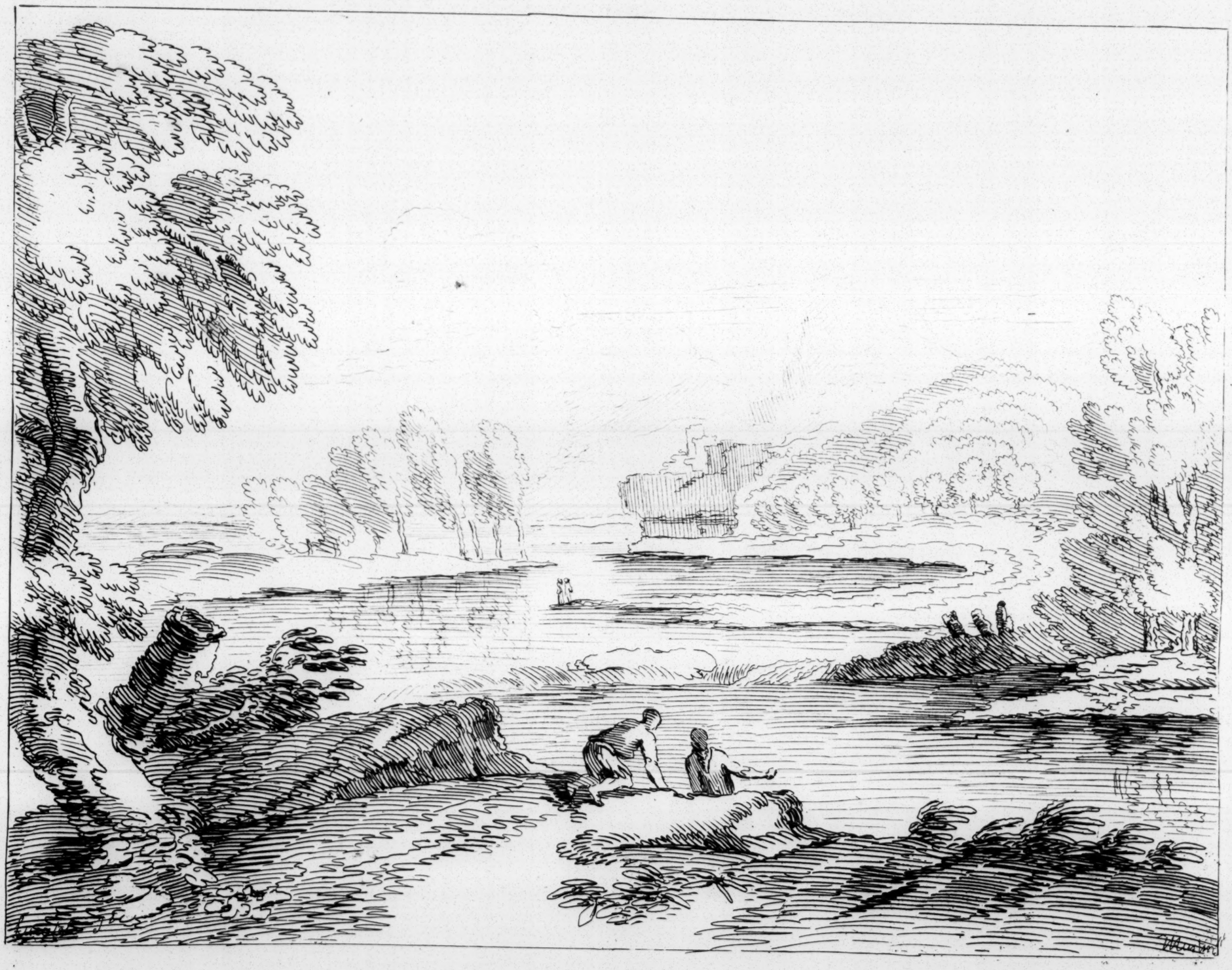
Lucatelli I.
Moustier Sculpt.

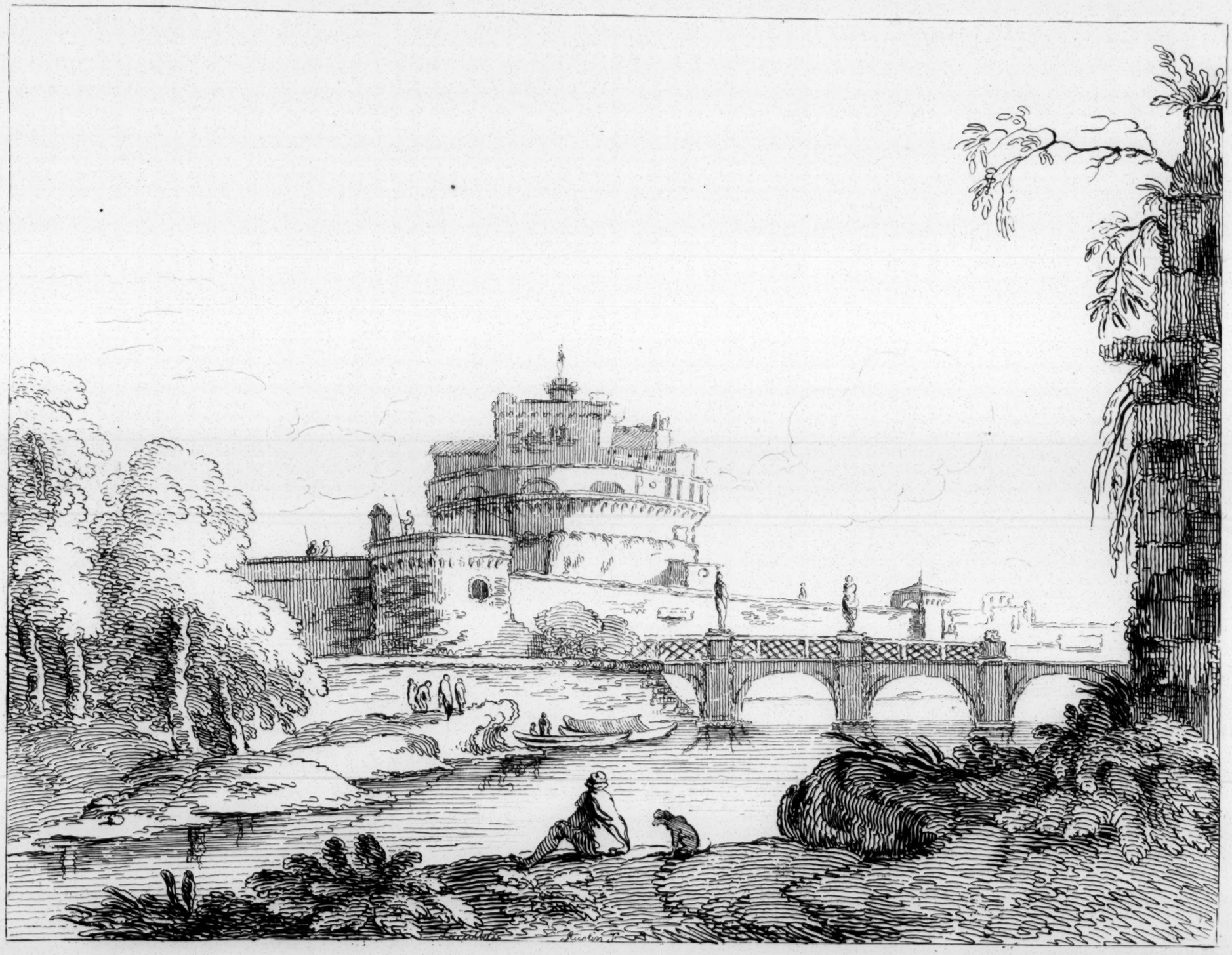


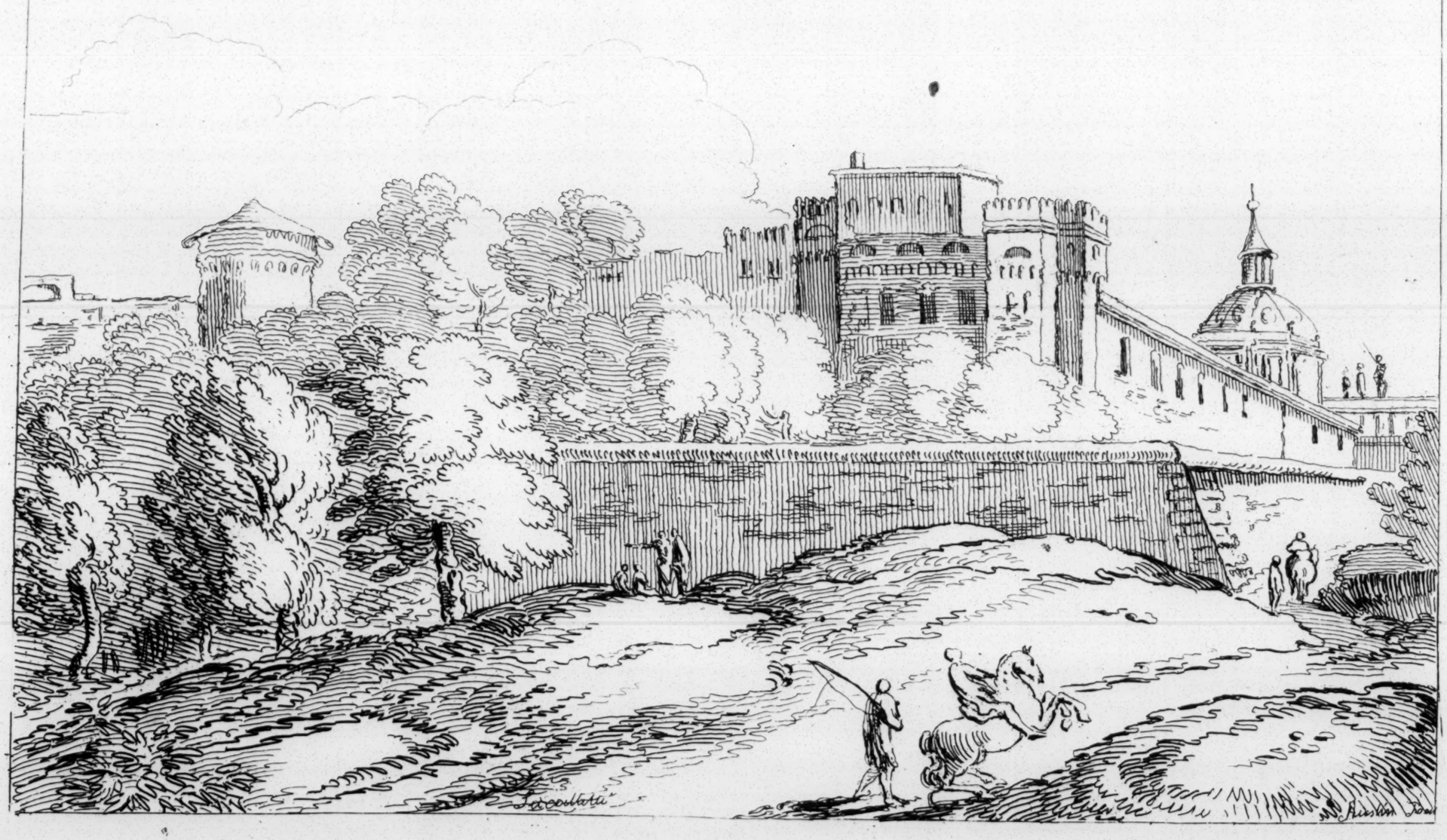












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